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Below this there is another class of producers, namely: those who hire themselves out by the month to certain well-known "auctioneers," who, by a great dash display of frames and gas light, in some well-chosen store on Broadway or the Bowery, succeed in palming off upon "greenhorns," with more money than art-sense, a large number of most detestable daubs, at an average good price. No sooner is one store full sold off "at an alarming sacrifice" than another is ready which "must be sold to close out a consignment." It is estimated that there are two hundred "artists" in the employ of these mock auction shops. That such a trade is a swindle there can be no doubt, and the dealers deserve arrest for their imposture just as much as Van Sicklen for his sales of gold watches made out of poor brass.

With this data, the reader will be able to form some estimate of the general standard which now obtains for art-works. A knowledge of art is necessary to pronounce upon the actual worth of any particular production; and with such a knowledge no difficulty will be experienced in making a correct commercial valuation, since the standards and relative values are now fixed as above stated.

In writing this we have sought to disparage none—to over-estimate none. Our purpose has been solely to advise our thirty thousand subscribers and one hundred and fifty thousand readers upon a subject which often excites their queries, but upon which, so far as we know, very little information has been given by those would-be-conservatives of art-taste—the "critics" of the daily and weekly press; while, of the artists themselves, the smallest possible amount of information can be had by an "outsider," so loath are they to betray the mysteries of their profession.

#### MISS LOUISA LANDER'S WORK.

THIS is a life size reclining figure of the Young Maiden whom Longfellow has described

"Under the boughs of Washita willows, that grew by the margin where—  
— as she slumbered beneath it."


It is the work of Miss Louisa Lander, of Salem, Mass., and which, with a most powerful bust (also from her hand) of "Hawthorne," is on exhibition at the Dusseldorf Gallery. We believe this young lady will, with careful study, ultimately

take a leading position in her art, and trust, most sincerely, she will receive—from those whom Providence has blessed with riches—that support and fostering care which shall render her onward path free from those thorns that generally beset the student's way.

It would be out of place here more than to allude to the facts that, *by her works alone, and not by fortune's aid*, does Miss Lander seek to live. Her art, and the proper study of it, called her forth to wander among strangers, in a strange land, although she would, no doubt, gladly have remained to cheer the declining years of an aged and much-loved father, whose joy and pride must necessarily be in his daughter's success, and, to insure that we do hope to hear of numerous commissions being forwarded to her, and that the "Evangeline" may find a ready and liberal purchaser. The bust of "Hawthorne" is that gentleman's property, and has been kindly loaned for exhibition in order to serve Miss Lander's interests.

She is now engaged on a life-size figure of "Virginia Dare," the first white child born in this country—a small statuette of which has been exhibited lately in her native city, and met with the unqualified praise from those artists and critics who have seen it.

#### TITO ANGELINI.

 L primo peccato," or "The First Sin," is the title of a statuette, now exhibiting at the Dusseldorf Gallery, which, by permission of its owner—the Hon. Robert Dale Owen—has been placed there for a short time. It is the work of "Tito Angelini," the favorite pupil of the great sculptor, Tenerani.

The life of the true artist is wholly devoted to his work; not that he need necessarily estrange himself from the world, but, on the contrary, lives, as it were, on the public realization of his creations and ideas. Always intent upon rendering his name immortal in his profession, he seldom entirely gives up one for the other.


Tito Angelini possessed little besides his talent for the art of modelling, or working in clay. He was born in Naples, March 10, 1807, and was the son of Costango Angelini, himself a celebrated artist. Under the direction of such an instructor, from his ninth year, he began to

design and model and gave promise of what, in a short time, he might become.

When a little over seventeen he passed a public examination and was sent to study in Rome by the Neapolitan Government. After four years patient labor and hard study, he was pronounced perfect in his art, and his name honorably mentioned in the catalogues which appeared shortly afterward. From this time he was unanimously pronounced master of a talent and industry before unequalled. His studio was visited by all the best judges of art, who, while they were astonished and delighted with such exquisite and finished execution, almost doubted its being the work of one man's hand. While studying in Italy he acquired the strong friendship of the two illustrious sculptors, Bartolini and Tenerani, but more particularly that of the latter, which ripened into a tender and affectionate intimacy. In 1847 he visited Paris, where he was received by all the artists with the utmost honor and distinction, particularly by the members of the French Institute. He was honored by a commission for a bust of the Duchess D'Aumale, for the Queen of the French, and also one of the Archbishop of Toronto. He received, with the proposal for the Institute, the Cross of the Legion of Honor, signed by Guizot, and a noble and complimentary speech from Louis Philippe, the King. This, toward an Italian, was then of rare occurrence.

It would take too much space to give a list of upward of one hundred of his most celebrated works, which now lies before us. We can but hope that many of his works will find an abiding place in this country—a land which the artist has a great and longing desire to behold.

The artist has executed for Mr. Curtis, of New-York, a statuette "Una Baccante." Also has filled one or two commissions for Mr. Robb, late of New-Orleans. These, with the statuette of "Eve," above referred to, are, we believe, his only works in this country.

 A vast amount of foreign marble is finding market in this country—chiefly the work of students in the studios of Florence, Rome, Genoa, &c. It is not, as a general thing, particularly good nor particularly bad, though it does sometimes victimize a green purchaser. Parties should be chary of purchasing until they are sure of what they buy.